# IFAR reports

Volume 17, Number 9
September 1996

*and The Art Loss Register*

*Michael Hague,* Untitled (Rabbit at Door), *1996. Stolen in Manhattan in April 1996.*

## Batoni's Much-Copied Magdalen

## Tate Archives Infiltrated

## Old Masters Recovery for Czech Republic

IFARreports
incorporating *Stolen Art Alert*

**Volume 17, Number 9**
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# Batoni's Magdalen, a Popular Image of the Saint

*Figure 1.* St. Mary Magdalene. *Formerly attributed to Pompeo Batoni. Oil on panel, 3 3/4" x 5 3/4". Private collection, Wilmington, Delaware. Paper clip at upper right is to show scale.*

Mary Magdalene whose very name conjures up images of piety and penitence, enjoyed quite a different appeal in the sixteenth century. In several versions, Titian depicted the Magdalene, half-length, in tearful contrition, her long hair in disarray, carelessly revealing her breasts and reminding the viewer of the saint's earlier life as a prostitute. But the Renaissance penitent was perhaps at her most appealing in a painting by Antonio Correggio entitled "Mary Magdalene reading in a Landscape" (lost since 1945 from the State Picture Gallery in Dresden) dating from c. 1522. One of Correggio's most celebrated works, it depicted her (without a trace of her well-known piety) lying prone on her stomach reading in her grotto, her blond tresses curving over her naked shoulders and breasts. Correggio's Magdalene, like his nymphs, was painted for a courtly clientele with a taste for decorative, beautiful art on a small scale to adorn private chapels, bedchambers and *studioli* in ducal palaces and apartments, for private devotion. (Note 1)

It was within these aristocratic confines that the iconography of the repentant Magdalen developed from the sixteenth century onwards. Paintings based on the Correggio prototype then became secularized, in keeping with the tastes of monarchs and minor aristocrats. In the seventeenth and eighteenth centuries, it became the vogue among aristocrats and upper-class women to be painted as Mary Magdalene as yet another fancy dress alongside shepherdesses, goddesses and other allegorical figures. (Note 2)

Correggio's celebrated Mary Magdalene was undoubtedly the inspiration for Pompeo Batoni's version painted in 1742, and it was a photograph of a St. Mary Magdalene attributed to Batoni (Figure 1) that reached IFAR's Authentication Service. (Note 3)

Its provenance included the possibility that it may have been among gifts of furnishings provided to an American diplomat by the Queen of the Netherlands upon his arrival in The Hague in the late nineteenth century.

The painting's beautiful composition shows the Magdalen stretched out languidly on the ground reading her Bible in her

*Figure 2. Pompeo Batoni.* The penitent Magdalen. *(Formerly in the Dresden State Picture Gallery, Missing since 1945.) Oil on canvas, 47 5/8" x 73 3/4". Reproduced by permission of the Dresden State Picture Gallery, Dresden Germany.*

cave. She rests on her elbows, her hands are clasped loosely together and her chemise has slipped from her shoulders. (Note 4)

Pompeo Batoni (1708-1787) was born in Lucca, Italy and moved permanently from Lucca to Rome in May, 1727. He was elected to the Accademia di San Luca, the painters' guild, in 1741 and produced, during the next five decades, a variety of imaginative and forceful altarpieces and devotional pictures and a steady flow of paintings of subjects drawn from classical history and mythology.

His portraits of young British noblemen traveling in Rome on the Grand Tour, however, had the most important and dramatic effect on his career. The years 1750-1752 saw Batoni emerge as the most successful portrait painter of the British in Rome. (Note 5)

IFAR began by researching the painting in the photographic collection at the Frick Art Reference Library. We found a photograph (Figure 2) of a seemingly identical work titled "The Penitent Magdalen," painted in 1742, with the recorded measurements of 47 5/8" x 74" and the notation that it had been in the collection of the State Picture Gallery in Dresden, had probably been painted for Count Cesare Merenda of Forlì, had been in Dresden since 1754, and was now lost—either destroyed during an air attack on February 13, 1945 or lost since the end of World War II thus suffering a fate similar to that of its prototype, the Correggio Magdalen.

The important difference between our work and the one missing from Dresden was its size, and although ours seemed to be identical in all its pictorial detail, there was missing a certain elusive sweetness in the Magdalen's face which could have been put down to poor photographic reproductions.

In order to place the missing Magdalen in Batoni's oeuvre, and to investigate our copy more fully, we consulted the catalogue raisonné on Batoni written by Edgar Peters Bowron on the basis of the research of Anthony M. Clark. We found the listing for the original painting there titled "St. Mary Magdalene." The provenance was listed as the Merenda family, Forlì, and the collection of Augustus III of Saxony in Dresden in 1754. It was noted also that the picture was destroyed by fire on February 13, 1945.

Most importantly, however, we found that our client's painting had been known to Mr. Clark from a photograph as a copy and that it was listed as such in the catalogue raisonne in an alphabetical listing of seventeen copies: "Wilmington, Delaware, private collection, 1961; panel 3 3/4" X 5 3/4"." We also learned from Bowron's book that the Magdalen was one of the paintings most actively responsible for Batoni's fame outside Italy in the eighteenth century. (Note 6)

We then wrote to Edgar Peters Bowron, whom we believe to be the most knowledgeable Batoni expert. Mr. Bowron wrote us that he could say "with certainty" on the basis of the photograph that the painting was not by the hand of Pompeo Batoni as "the handling of the paint was not at all like Batoni's and that the painting was on a tiny wood panel (a support that Batoni never employed)." IFAR then made inquiry to the State Picture Gallery in Dresden which brought the response that our painting clearly seems to be a copy after the painting by Pompeo Batoni that was destroyed in 1945. They said the original had been first mentioned in the Dresden inventory of 1754, and that there were numerous copies of it made in the eighteenth century when it was one of the most popular paintings in the gallery. They said further that hundreds more were made in the nineteenth century in all media.

Continued research at the Frick Art Reference Library revealed an exhibition catalogue, *Pompeo Batoni and his British Patrons,* prepared by the Greater London Council with the text by Edgar Peters Bowron which stated that autograph replicas of Batoni's works do exist and that Batoni effortlessly employed his superb technical control "to create numerous near-exact repetitions of his paintings, portraits and subject pictures alike." (Note 7) Feeling hopeful that this new information might, if investigated, reveal our copy as an autograph copy, we again wrote to Mr. Bowron who agreed to see our client's work as he was not certain as to whether or not Mr. Clark had seen the painting or had worked from a photograph of it. (Note 7)

Mr. Bowron traveled to Wilmington, saw our client's painting, and confirmed his earlier opinion based upon the photograph that the painting was not an autograph work by Pompeo Batoni nor had it originated in Batoni's circle of pupils or followers. He again cited the handling of the paint as the reason on which he based his opinion.

IFAR felt satisfied that the research was certainly complete after Mr. Bowron examined the work directly. The painting is a known copy listed in the catalogue raisonné of Batoni's works, and thus it is all the more important that the work has been seen by the expert on Pompeo Batoni's paintings and that the results of IFAR's investigation will follow the painting, thus avoiding any confusion that might arise in the future as regards its authenticity.

*Clara Graziani Bronson*

**Notes**

**Note 1.** Haskins, Susan, *Mary Magdalen*, Riverhead Books, New York, 1993, pp. 231, 232.

**Note 2.** *Ibid.* p. 291

**Note 3.** Bowron, Edgar Peters, *Pompeo Batoni*, Oxford, 1985, pp. 226, 227.

**Note 4.** Haskins, Susan, *Mary Magdalen, op. cit.* p. 302.

**Note 5.** Exhibition: The Iveagh Bequest, Kenwood, Greater London Council, *Pompeo Batoni and his British Patrons*, 1982, p. 11.

**Note 6.** Bowron, Edgar Peters, *Pompeo Batoni, op. cit.* pp. 226, 227.

**Note 7.** Iveagh Bequest, Kenwood, Greater London Council, *op. cit. p.* 24

# Deception at London Archives

Clearly, criminal behavior invades scholarly precincts—libraries and art research facilities, as well as the dark alleys where we suspect it lurks. First the Vatican Library (see *IFARreports*, July/August 1996), and now the Tate Archives and the files of the British Council in London. But if the Vatican's manuscript collection was diminished by vandalism and removal, it was a crime of addition that was at the heart of the investigation against several individuals who were arrested earlier this summer. Under English law, the names of the accused are not released. Indeed, a spokesman for the Art & Antiques Unit of the Organised Crime Group at New Scotland Yard declined to specify genders.

The spokesman did say that the persons had entered the archives under the guise of doing research but utilized the archives for their own purposes.

After the arrest, the individuals were released on bail (which they will owe if they flee, under the British system). The investigators have brought their findings to the Crown Prosecution Service, which will decide what charges to bring. A trial is not expected before a year.

Planting false documentation in an artist's dossier at England's premier archives for twentieth-century art research is at the heart of the accusations. The papers inserted into the files purported to validate the authenticity, earlier ownership, or exhibition history of forged works of art on the market.

Clever forgers have previously been known to pay attention to the back of a painting as well as to the image, creating false labels to give the erroneous impression that a reputable and appropriate gallery once sold it or that the painting was included in an important exhibition. This is part of the "marketing" of a fake, and it is always worthwhile to check the stories and apparent references that accompany a work of art. However, it is alleged that the arrested individuals' scheme boldly went beyond creating the physical fake, and, anticipating that the prospective buyers would do their homework by checking the artist's file at the Tate Archive, created false documents and insinuated them into the archives.

Who would question documentation found *there*? And as for security, who would ask personnel at the Tate Archives to guard against researchers smuggling papers *in*?

Worrisome? Yes. Shameful? Yes. And, in the marketplace, it's poison. Two weeks after the news broke, only one out of five Ben Nicholsons offered at a Sotheby's auction in London sold.

*Constance Lowenthal*

# German and Czech Police Recover Art Stolen from the Czech Republic

## Art Loss Register Identifies True Owner for Police

*Recovered in Würzburg, Germany: Bernardo Bellotto,* Castello Sforzesco: A View of Milan.

The Bundeskriminalamt (BKA), the German federal bureau of criminal investigations, and the Czech police have recently recovered a number of Old Master paintings stolen from the Czech Republic in 1990 and 1992. In December 1990, thieves stole a painting by Lucas Cranach, *The Ill-Matched Lovers,* from the Sternberg Palace, the museum which houses the national collection of Old Master Paintings. On February 29, 1992, thieves made off with fourteen paintings, including a work by Bernardo Bellotto, *Castello Sforzesco: A View of Milan,* from the Renaissance manor of Namesti nad Oslavou, a town in south central Moravia west of Brno. According to reports in *The Art Newspaper,* in addition to the Cranach and the fourteen paintings from Namesti nad Oslavou (see page 6 for list of recovered works), authorities also seized eight Gothic and Baroque sculptures possibly stolen from churches and several icons.

The paintings and other works of art were recovered in Würzburg, Germany, after an investigation carried out with the assistance of detectives from Scotland Yard. The seizure and the initial arrest of three individuals occured in Würzburg, and subsequent arrests of individuals in the Czech Republic reportedly included some former police officers. As reported in *The Art Newspaper,* the undercover operation involved Scotland Yard detectives who posed as prospective buyers of art who during a visit to the town of Klatovy in the Czech Republic established contacts with criminals.

In Klatovy, the Scotland Yard officers were shown some of the stolen paintings, including the Cranach and the Bellotto. Convincing their contact to smuggle the paintings into Germany, the British officers rendezvoused with their contacts in June at a hotel in Würzburg where they were to hand over the money (said to be DM500,000) which was to be the purchase price for the works. It was as the "deal" was being completed that the German police raided the meeting and seized the works and took some individuals into custody.

A 65-year-old man identified as a Czech national had the paintings in his possession at the time of the recovery. According to press reports, he was previously convicted and sentenced to one year's probation in 1994 by the German courts for receiving and dealing in stolen art. Also taken into custody at the time was a 36-year-old German woman. Following the recovery in Würzburg, reportedly other paintings have been recovered in the Czech Republic.

With the paintings and other works in hand, the police needed to identify them and contacted the London office of the Art Loss Register. Though the Cranach has already been identified, confirmation of the identity of the other paintings stolen from Namesti nad Oslavou was provided by the Art Loss Register, which had registered the stolen paintings in its database in 1992.

The cooperation between the German police and the Czech police, with the assistance and expertise of Scotland Yard has apparently broken up a major art theft crime ring. However, since the fall of Communism in Central and Eastern Europe, art theft has risen dramatically in countries like the Czech Republic and its neighbors. The opening of the borders between these countries and the West has provided access to a market for the stolen art from these countries.

While steps, such as the establishment by the Czech police and the Czech Ministry of Culture of an image computer database of art stolen in the Czech Republic, have been and are being taken to deal with the problem of art theft, it remains a threat to the cultural heritage of the Central and East European countries. With a history rich in art, they are unfortunately fertile ground for art thieves. Perhaps the successful recovery of these Old Master works will lead to other successes as well as a greater awareness in the art community of the threat to the art of countries such as the Czech Republic.

*Anna J. Kisluk*

# Recoveries

## Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

ALLORI, Alessandro (Italian, 1535-1607). *Portrait of a Young Woman with a Cap*. Oil on canvas. 33.0 x 26.0 cm. *N92.331.6. Nemesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 719)

ASSELYN, Jan (Dutch, 1610-1652). *Landscape with a Man on a Donkey Beside a Woman*. Oil. 92.0 x 79.0 cm. *N92.331.13. Nemesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 686)

BELLOTTO, Bernardo (Italian, 19th century). *City Scene with Castle*. Oil. *N92.333.2. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '96. (*IFARreports*, Oct. '92, no. 725)

BRUEGEL II, Pieter (Flemish, 1564-1638). *The Tower of Babel*. Oil(?) on copper. 31.0 x 41.0 cm. *N91.290.1. Geneva, Switzerland. Feb. 3, '91. (*IFARreports*, Aug/Sept. '91, no. 734)

CHARLET, Nicolas-Toussaint (French, 1792-1845). *Old Sentry Near Waterloo*, 1810. Oil on canvas. 42.0 x 50.0 cm. *N96.263.6. Salzburg, Austria. Mar. 15, '96. (*IFARreports*, Jul/Aug '96, no. 554)

CORNWELL, Dean (American, 1892-1960). *The Well*, 1922. Oil on canvas. 63.5 x 117.5 cm. *N95.455.1. Beverly Hills, CA. Jul. 5, '95. (*IFARreports*, Jan. '96, no. 1)

CRANACH, Lucas (German, 1472-1553). *An Old Man in Love*. Oil on panel. 49.5 x 34.5 cm. *N91.123.3. Prague, Czechoslovakia. Dec. 5, '90. (*IFARreports*, Feb. '91, no. 251)

CUYP, Albert (Dutch, 1620-1691). *Landscape with Shepherd*. Oil. 93.0 x 100.0 cm. *N96.331.12. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '96. (*IFARreports*, Oct. '92, no. 687)

DOES, (The Elder), Jacob van der (Dutch, 1623-73). *Peasants with Cattle Near a Monument in a Southern Landscape*. Oil on panel. 48.0 x 41.0 cm. *N96.263.4. Salzburg, Austria. Mar. 15, '96. (*IFARreports*, Jul/Aug. '96, no. 541)

DOES, (The Elder), Jacob van der (Dutch, 1623-73). *Peasants with Cattle at a Monument Near a Southern Landscape*. Oil on panel. 49.0 x 41.0 cm. *N96.263.5. Salzburg, Austria. Mar. 15, '96. (*IFARreports*, Jul/Aug '96, no. 542)

DUGHET, (called G. Poussin), Gaspard (French, 1615-75). *Idyllic Landscape*. Oil on canvas. 46.0 x 55.0 cm. *N96.263.2. Salzburg, Austria. Mar. 15, '96. (*IFARreports*, Jul/Aug '96, no. 553)

DURER, Albrecht, School of (German, 16th century). *Jesus Washing the Feet of the Apostles*. Oil on wood. 90.0 x 72.0 cm. *N92.331.9. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 716)

ERNI, Hans (Swiss, b. 1909). *Man in Thought*. Watercolor. 40 x 20 cm. N93.136.2. Zurich, Switzerland. May 31, '92. (*IFARreports*, May '93, no. 355)

LUINI, Bernardino (Italian, 17th century). *Child with a Lamb (the Infant St. John?)*. Oil on panel. 66.0 x 56.0 cm. *N92.331.4. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 723)

*Mary Magdalene* (Unknown, 18th century). Oil. 118.0 x 98.0 cm. *N92.331.8. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 730)

MIGNARD, Pierre (French, 1612-1695). *Portrait of a Woman in Pearls*. Oil on canvas. 70.0 x 60.0 cm. *N92.331.14. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 713)

*Nude Hunter* (European, 17th century). Oil. 118.0 x 93.0 cm. *N92.331.1. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.(*IFARreports*, Oct. '92, no. 702)

*Portrait of an Elderly Man* (Unknown, 18th century). Oil on canvas. *N92.331.11. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 731)

RENI, Guido (Italian, 1575-1642). *Sleeping Angel*. Oil on canvas. 80.0 x 125.0 cm. *N92.331.5. Nemesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 721)

SZEBELLEDY, M. (Hungarian, 19th century). *Floral Still Life*, 1880. Oil on panel. 30.0 x 24.0 cm. *N96.263.7. Salzburg, Austria. Mar. 15, '96. (*IFARreports*, Jul/Aug '96, no. 558)

TINGUELY, Jean (Swiss, 1925-91). *Dreiteiliges Fenster*, 1989. Painting on board. 30 x 40 cm. *N93.136.9. Zurich, Switzerland. May 31, '92. (*IFARreports*, May '93, no. 363)

TINGUELY, Jean (Swiss, 1925-91). Collage. 30 x 30 cm. *N93.136.11. Zurich, Switzerland. May 31, '92. (*IFARreports*, May '93, no. 359)

TINGUELY, Jean (Swiss, 1925-91). Collage on board. 50 x 70 cm. *N93.136.12. Zurich, Switzerland. May 31, '92. (*IFARreports*, May '93, no. 360)

TINTORETTO, School of (Italian, 16th century). *The Nativity*. Oil on canvas. 84.0 x 90.0 cm. *N92.331.7. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (*IFARreports*, Oct. '92, no. 722)

# *Stolen Art Alert*

*In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol*

**Stolen Objects**

*The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

*All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.*

***Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.***

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## Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

*American, 20th Century*

680 HAGUE, Michael. *Untitled (Animals on Ice)*, 1996. Gouache and ink on illustration board. 30.5 x 30.5 cm. *N96.314.15. New York, NY. Apr. 26, '96. *Reward.*

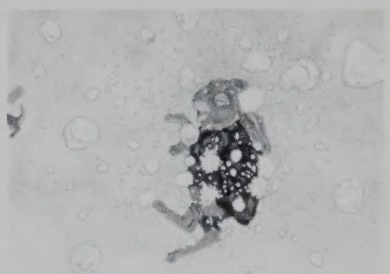
681 HAGUE, Michael. *Untitled (Big Bear's Toy Shoppe)*, 1996. Gouache and ink on illustration board. 30.5 x 30.5 cm. *N96.314.6. New York, NY. Apr. 26, '96. *Reward.*

682 HAGUE, Michael. *Untitled (Rabbit Pelted by Snowballs)*, 1996. Gouache and ink on illustration board. 30.5 x 30.5 cm. *N96.314.16. New York, NY. Apr. 26, '96. *Reward.*

683 HAGUE, Michael. *Untitled (Rabbit Standing in Front of a House)*, 1996. Gouache and ink on illustration board. 30.5 x 30.5 cm. *N96.314.18. New York, NY. Apr. 26, '96. *Reward.*

684 HAGUE, Michael. *Untitled (Rabbit and Bear with Toy Kangaroo)*, 1996. Gouache and ink on illustration board. 30.5 x 30.5 cm. *N96.314.8. New York, NY. Apr. 26, '96. *Reward.*

685 HAGUE, Michael. *Untitled (Rabbit at Door)*, 1996. Gouache and ink on illustration board. 30.5 x 30.5 cm. *N96.314.4. New York, NY. Apr. 26, '96. *Reward.*



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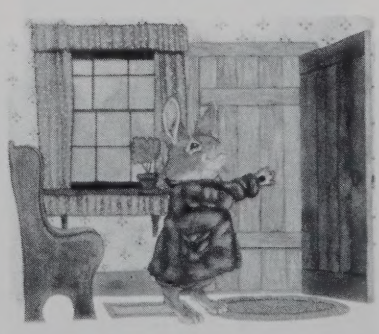

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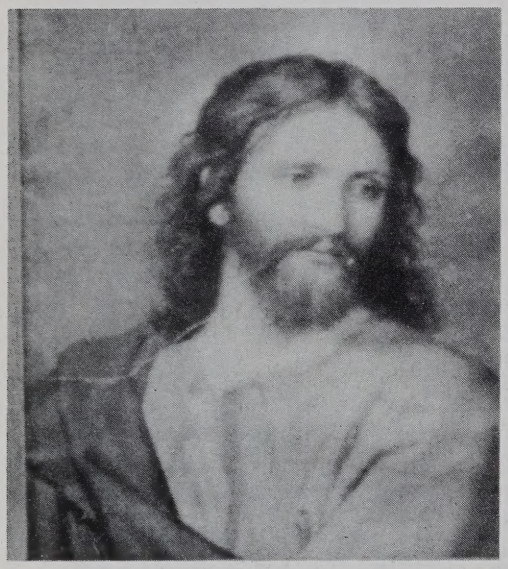

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*Austrian, 19th Century*

686 RISS, Thomas (b. 1871). *Schutzenscheibe—Jäger*. Oil on wood. Diam. 70.0 cm. Tondo-shaped, set into a frame with an inscription: "Schopf - Ehrenscheibe - furs Vaterland." Old man wearing a feathered cap and holding a long sword. *N96.390.1. Innsbruck, Austria. Mar. 12, '96. Interpol Number: GZ II-13/483/96

687 *Christ as Teacher*. Oil on canvas. 36.4 x 26.7 cm. *N96.392.1. Nitscha/Stmk, Austria. May 17, '96. Interpol Number: GZ P 1397/96/32

688 *Christ*. Oil on canvas. 26.4 x 20.2 cm. *N96.392.2. Nitscha/Stmk, Austria. May 17, '96. Interpol Number: GZ P 1397/96/32

*Austrian, 20th Century*

689 MIKEL, Thomas. *Untitled (Seated Nude)*. Oil on canvas. 120.0 x 90.0 cm. *N96.323.1. Villach, Austria. Apr. 10, '96. Interpol Number: II-13/242/96-MU

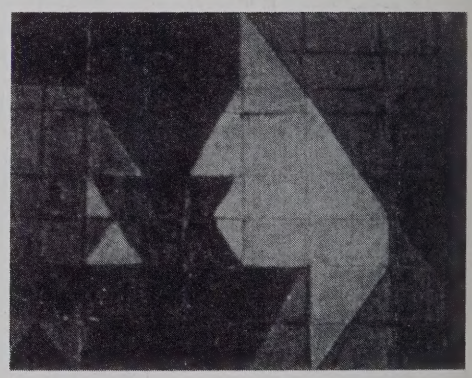
690 MOLDOVAN, Kurt (1918-77). *Spanish Quarter*. Ink and wash on paper. 44.0 x 60.0 cm. Signed l/l. *N96.391.2. Leopoldstadt, Austria. Apr. 25, '96. Interpol Number: GZ D-2326-L/96

691 PETRIK, Rudolf. *The Peacock*. Oil on fiberboard. 84.0 x 87.0 cm. Abstract bird. *N96.391.1. Leopoldstadt, Austria. Apr. 25, '96. Interpol Number: GZ D-2326-L/96

692 PICHL, P. *Confrontation*. 40.0 x 40.0 cm. A man on the left and a woman on the right face each other in bust-length depictions. *N96.391.3. Leopoldstadt, Austria. Apr. 25, '96. Interpol Number: GZ D-2326-L/96

693 PICHL, P. *Capital of Our Times*. Drawing with wash? 34.0 x 40.0 cm. Column capital in the form of human heads facing out from the center and in profile on both sides. *N96.391.4. Leopoldstadt, Austria. Apr. 25, '96. Interpol Number: GZ D-2326-L/96

690



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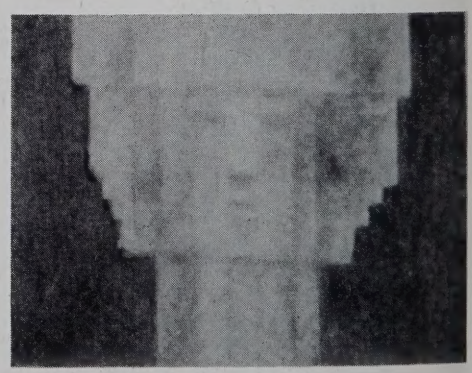

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*Austrian, Century Unknown*

694 *Hilly Landscape.* Oil on canvas. A mountain with a road, a bridge, houses, and figures. *N96.322.17. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

695 *Mountainous Landscape.* Oil on canvas. 50.0 x 70.0 cm. Signed l/r. With cattle and a peasant woman carrying a basket on her head. *N96.322.10. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

696 *Portrait of a Girl.* Oil on canvas. Girl wearing a hat with a dog in her lap. *N96.322.14. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

697 *Portrait of a Young Woman.* Oil on canvas. Woman wearing a kerchief and holding a fan. *N96.322.9. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

698 *Still Life.* Oil on canvas. *N96.322.6. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

699 *Still Life.* Oil on canvas. 40.0 x 40.0 cm. Table with vase of flowers with roses. To the right a rose lies on its side outside of the vase. *N96.322.7. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

700 *Still Life.* Oil on canvas. 50.0 x 70.0 cm. Table with tablecloth and plate with various fruit including apples and grapes. On the right there is a vessel, wine glass and bottle with leaves above. *N96.322.8. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

701 *Still Life.* Oil on canvas. 40.0 x 40.0 cm. Still life on a table with fruit including peaches, grapes and apples as well as leaves. Signed at the bottom. *N96.322.11. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

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702 *Still Life.* Oil on canvas. 50.0 x 40.0 cm. *N96.322.12. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

703 *Still Life.* Oil on canvas. *N96.322.13. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

704 *Untitled (Bourgeois Family).* Oil on canvas. *N96.322.5. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

705 *Untitled (Exterior Scene).* Oil on canvas. 40.0 x 25.0 cm. Flowers in a meadow with two birds in a heavily ornate frame. *N96.322.16. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

706 *Untitled (Man Transplanting Flowers).* Oil on canvas. 40.0 x 40.0 cm. *N96.322.2. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

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707 *Untitled (Peasants)*. Oil on canvas. 70.0 x 40.0 cm. Woman with a small boy in her lap and an older boy standing in prayer to her right. *N96.322.20. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

708 *Untitled (Portrait of an Old Man)*. Oil on canvas. 30.0 x 25.0 cm. Man in profile smoking a pipe. *N96.322.3. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

709 *Untitled (Village Scene)*. Oil on canvas. 40.0 x 50.0 cm. *N96.322.15. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

*Belgian, 19th Century*

710 GÉRARD, Théodore (1829-95). *Mother Playing with Her Child in a Room Interior*, 1870. Oil on canvas. 80.0 x 65.0 cm. Signed l/r: Théodore Gérard. *N96.330.1. Brussels, Belgium.

*Canadian, 20th Century*

711 GRAY, Jack Lorimer (b. 1927). *Lobster Fisherman*. Oil on canvas. 105.0 x 135.0 cm. *N96.360.1. Halifax, Canada. Feb. 9, '96. Interpol Number: E-70/5-1996

*Dutch, 17th Century*

712 BODECKER, Johann Friedrich (1658-1727). *Abraham van Son*, 1700. Oil on canvas. 79.0 x 61.5 cm. Man with hand at his breast. *N96.380.1. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

713 BODECKER, Johann Friedrich (1658-1727). *Portrait of Johan van Sandick (1680-1718)*, 1713. Oil on canvas. 78.0 x 63.5 cm. Rococo style. Man wears red cape and lace collar and has long, wavy hair. *N96.380.4. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

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714 BODECKER, Johann Friedrich (1658-1727). *Portrait of a Man*, 1700. Oil on canvas. 79.0 x 62.5 cm. *N96.380.2. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

715 BODECKER, Johann Friedrich (1658-1727). *Portrait of a Man*, 1700. Oil on canvas. 78.0 x 61.0 cm. *N96.380.3. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

716 BODECKER, Johann Friedrich (1658-1727). *Portrait of a Man*, 1700. Oil on canvas. 79.0 x 62.0 cm. *N96.380.5. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

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717 BODECKER, Johann Friedrich (1658-1727). *Portrait of a Man.* Oil on canvas. 78.0 x 61.0 cm. Rococo style. Man dressed in armor and lace jabot. *N96.380.6. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

718 BODECKER, Johann Friedrich (1658-1727). *Portrait of a Man.* Oil on canvas. 77.0 x 61.5 cm. Rococo style. Man with his right hand inside his jacket, which folds over to close. *N96.380.7. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

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719 HONTHORST, Called Gherado, Gerard van, Attr. to (1590-1656). *Untitled (Two Men at a Table).* Oil on panel. 80.0 x 116.5 cm. Original frame has a name plate for the artist at l/c. *N96.344.2. Bergen op Zoom, The Netherlands. Sep. 7, '91. Interpol Number: 34473

720 RUYSDAEL, Salomon van, Attr. to (1600-70). *Landscape with River.* Oil on panel. 24.5 x 36.5 cm. Signed "SR" l/l. *N96.329.1. Geneva, Switzerland. Nov. 12, '95. Interpol Number: E-54/4-1996

*Dutch, 18th Century*

721 ACCAMA, Bernardus (1697-1756). *Portrait of a Man.* Oil on canvas. 77.0 x 62.0 cm. Oval frame. Rococo style. Man wearing a powdered wig and a jacket with gold buttons on the front and the sleeves. *N96.380.14. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

722 Dutch School. *Berend Nicolaas Vosch van Roelingsweert,* 1723. Oil on canvas. 78.0 x 61.5 cm. *N96.380.8. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

723 Dutch School. *Portrait of a Man.* Oil on canvas. 79.5 x 62.0 cm. Oval frame. *N96.380.13. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

724 HOOGHSTOEL, Jean Marie (b. 1765). *Wading Peasant with Basket.* Oil on canvas. 32.0 x 24.0 cm. *N96.355.1. Rotterdam, The Netherlands. Apr. 17, '96. Interpol Number: 36250

725 SCHRIEDER, Jacob. *Albert van Spithoven,* 1723. Oil on canvas. In oval frame with plate at top inscribed with subject's name and date. *N96.380.10. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

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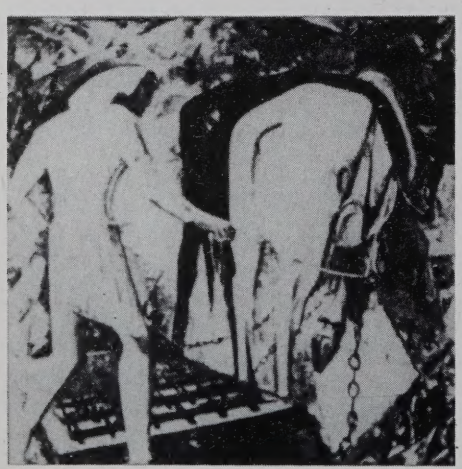

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726 SCHRIEDER, Jacob. *Hendrik Gillis Middelkoop (1686-1740)*, 1713. Oil on canvas. 78.0 x 62.0 cm. In an oval frame with the name and the date of execution inscribed in a plate at the top of the oval. *N96.380.9. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

727 SCHRIEDER, Jacob. *J. Tesschenmaker*, 1723. Oil on canvas. 79.0 x 61.5 cm. Oval frame has plate with name of the subject inscribed on it. *N96.380.11. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

*Dutch, 19th Century*

728 KONIJNENBURG, Willem van (1868-1943). *Farmer and Oxcart*. Oil on canvas. *96.344.1. Bergen op Zoom, The Netherlands. Sep. 7, '91. Interpol Number: 34473

729 *Untitled (Peasant Woman Working)*. Oil on canvas. 100.0 x 60.0 cm. Woman standing at a cauldron before a shed with chickens at her feet.*N96.354.1. Hazerswoude, The Netherlands. Apr. 16, '95. Interpol Number: 36253

730 WAAY, Nicolaas van der. *The Three Orphans*. Oil on canvas. 45.0 x 60.0 cm. *N96.346.1. Blaricum, The Netherlands. Jan. 12, '96.

*Dutch, Century Unknown*

731 MEIDE, J.L. van der. *Country Scene*. Oil on canvas. 50.0 x 80.0 cm. *N96.349.2. Moordrecht, The Netherlands. Mar. 29, '96.

732 MEIDE, J.L. van der. *Lake View*. Oil on canvas. 60.0 x 100.0 cm. *N96.349.1. Moordrecht, The Netherlands. Mar. 29, '96.

733 RUBENS Peter Paul, (After). *Untitled*. Oil on panel. 62.0 x 97.0 cm. *N96.345.1. Geresried/Kr. Weilheim, Germany. Dec. 3, '95. Interpol Number: 34417

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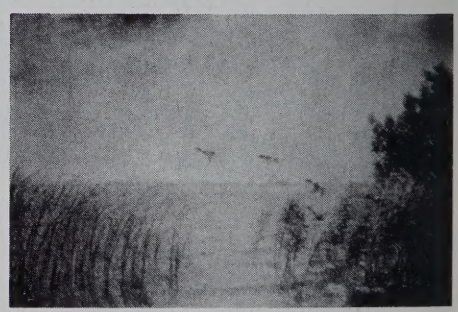

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734 RUYSDAEL Jacob Szn, (After). *Mill on a River*. Oil on canvas. With a river in the foreground and sailboat on the left. *N96.351.4. Amsterdam, The Netherlands. Apr. 5, '96. Interpol Number: 36245

735 *The Alchemist*. Oil. 40.0 x 20.0 cm. *N96.375.1. Uithoorn, The Netherlands. Jun. 5, '96. Interpol Number: 40379

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*English, 18th Century*

736 CLIFFORD, M.L.A. *Portrait of a Man*. Oil on canvas. 77.5 x 62.5 cm. Oval frame. *N96.380.12. Wijk bij Duurstede, The Netherlands. Jun. 25, '96. Interpol Number: 40513

*French, 19th Century*

737 APOL (called Louis), L.F. (1850-1926). *Winter Landscape*, 1874. Oil on panel. 28.5 x 41.0 cm. Signed l/l. Scene with a mill and a hunting lodge. N96.378.1. Vorden, The Netherlands. Jun. 11, '96. Interpol Number: 40368

*French, 20th Century*

738 BOUREAU, Corinne Dominique (b. 1957). *In View of His Pleasures*, 1995. Acrylic and paper on wood. Abstract figures in an interior. Signed and dated l/r. *N96.348.3. Rotterdam, The Netherlands. Mar. 27, '96. Interpol Number: 34429

739 BOUREAU, Corinne Dominique (b. 1957). *Les Masques Agités* , 1995. Acrylic on panel. Signed and dated l/r. *N96.348.5. Rotterdam, The Netherlands. Mar. 27, '96. Interpol Number: 34429

740 BOUREAU, Corinne Dominique (b. 1957). *Untitled*, 1995. Acrylic and paper on wood. Signed and dated l/r. *N96.348.4. Rotterdam, The Netherlands. Mar. 27, '96. Interpol Number: 34429

741 DUFY, Jean (1888-1964). *Les Courses à Auteuil*, 1945. Oil on canvas. 50.0 x 61.0 cm. Signed l/r: Jean Dufy. In vibrant shades with a bright blue sky and green grass. *N96.383.1. New York, NY. Aug. 2, '96. *Reward.*

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*German, 19th Century*

742 ALBERTS, Jacob (b. 1860). *Untitled (Rural Landscape)*. Oil on canvas. 80.0 x 100.0 cm. *N96.373.1. Rotterdam, The Netherlands. May 22, '96. Interpol Number: 38274

743 WINTERHALTER (Copy after), Franz X. (1805-73). *Kaiserin Elisabeth.* Oil on canvas. 50.0 x 40.0 cm. *N96.322.4. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

*Italian, 17th Century*

744 Italian School. *D. Giuseppe Lusitano.* Oil on canvas. 60.0 x 40.0 cm. Very poor condition. Inscribed: "SAC.D.IOSEPH LUSITANO" at u/c. Portrait of a priest. *N96.364.1. Termini Imerese, Italy. Jan. 1, '93. Interpol Number: E-48/4-1996

*Italian, 18th Century*

745 Italian School. *The Virgin.* Oil on canvas. 60.0 x 40.0 cm. *N96.364.2. Termini Imerese, Italy. Jan. 1, '93. Interpol Number: E-48/4-1996

746 LOCATELLI, Andrea (1695-1741). *Untitled (The Dice Players)*, 1741. Oil on copper. 14.5 x 11.0 cm. Inventory no. J-1535. Original frame has "A. Lucatelli" painted on it. *N96.342.2. Jaromerice, Czech Republic. Nov. 13, '95. Interpol Number: E-15/2-1996

747 *Christ Before Pilate.* Oil on canvas. 48.0 x 62.0 cm. Christ led before Pilate, who is seated at a table on a platform. *N96.363.1. L'Aquila, Italy. Mar. 25, '95. Interpol Number: E-58/5-1996

*Italian, 19th Century*

748 MOJA, Federico (1802-85). *Italian Townscape*, 1837. Oil on canvas. 26.0 x 33.0 cm. Signed and dated "1837" l/l. *N96.342.1. Jaromerice, Czech Republic. Nov. 13, '95. Interpol Number: E-15/2-1996

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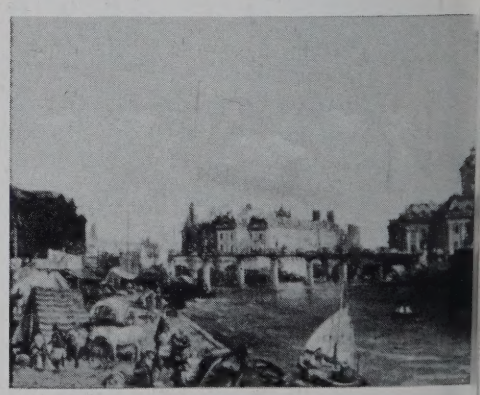

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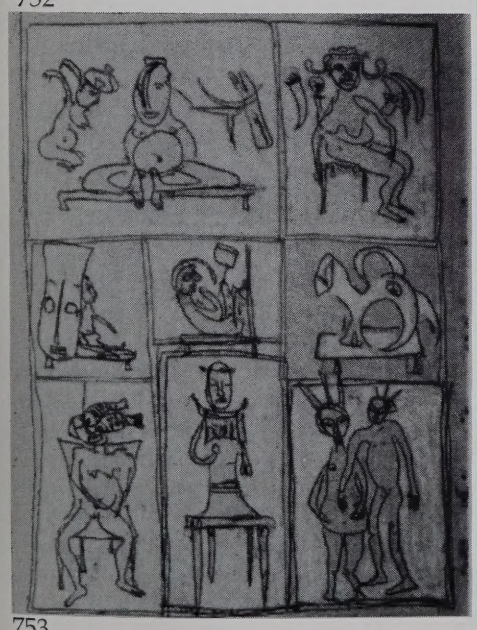

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*Russian, 20th Century*

749 ISATCHJOV, Alexander. *Apostle Peter*, 1977. Oil on canvas. 85.0 x 80.0 cm. *N96.343.1. St. Petersburg, Russia. Dec. 21, '95. Interpol Number: E-45/4-1996

*Swedish, 19th Century*

750 ZORN, Anders Leonard (1860-1920). *Street Musician*, 1882. Watercolor on paper. 32.0 x 25.0 cm. *N96.367.1. Stockholm, Sweden. Jun. 22, '96.

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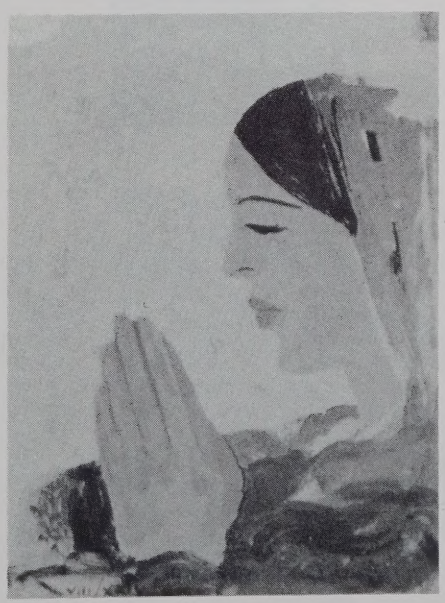

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**Prints, Drawings**

*American, 20th Century*

751 DIEBENKORN, Richard (1922-93). *Twelve*, 1984. Lithograph. 86.4 x 109.2 cm. Edition No.: 32/50. Abstract in blue, green, red and yellow. N96.385.1. Santa Monica, CA. Jul. 19, '96.

*Dutch, 17th Century*

752 REMBRANDT (Harmensz van Rijn) (1606-69). *Self-Portrait with Plumed Cap and Lowered Sabre*, 1634. Etching on laid paper. 13.0 x 10.6 cm. Without watermark. Very good impression with good contrasts and inky plate edges, third (final) state, with margins, pale overall discoloration, an old ink Gersaint number at the bottom right margin corner, otherwise in very good condition. Provenance: Sir Edward Astley (L. 2775) and W. Sharpe (L. 2650). *N96.321.1. New York, NY. May 2, '96.

*French, 20th Century*

753 BOUREAU, Corinne Dominique (b. 1957). *Untitled*, 1994. Monotype. Signed and dated l/r. *N96.348.1. Rotterdam, The Netherlands. Mar. 27, '96. Interpol Number: 34429

754 BOUREAU, Corinne Dominique (b. 1957). *Untitled*, 1995. Acrylic and paper on wood. *N96.348.2. Rotterdam, The Netherlands. Mar. 27, '96. Interpol Number: 34429

*Italian, 20th Century*

755 FIUME, Salvatore (b. 1915). *Ave Maria*, 1994. Silk-screen print. 40.0 x 30.0 cm. Edition no. "XVII/XXIV." *N96.362.2. Castellanza, Italy. Nov. 14, '95. Interpol Number: E-59/5-1996

**Sculpture**

*Austrian, 20th Century*

756 KAUPPA, C. *Eagle*. Bronze. Signed: C-Kauppa. On a marble base with wings spread. *N96.322.25. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

757 *Untitled (Clown Figure)*. Bronze. Ht. 40.0 cm. *N96.322.30. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

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*Austrian, Century Unknown*

758 *Cherub*. Wood. Ht. 20.0 cm. *N96.393.2. Dobling, Austria. Apr. 17, '96. Interpol Number: GZ D 903-D/96

759 *Cherub*. Wood. Ht. 20.0 cm. *N96.393.3. Dobling, Austria. Apr. 17, '96. Interpol Number: GZ D 903-D/96

760 *Grave Watcher*. Wood. Ht. 90.0 cm. Long-haired, bearded man holding a sword. *N96.322.27. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

761 *Grave Watcher*. Wood. Ht. 90.0 cm. *N96.322.28. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

762 *Madonna and Child*. Wood. Ht. 35.0 cm. *N96.393.1. Dobling, Austria. Apr. 17, '96. Interpol Number: GZ D 903-D/96

763 *Stork*. Bronze. Ht. 70.0 cm. Standing stork with open beak. *N96.322.24. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

764 *Untitled (Angel)*. Wood. *N96.322.33. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

765 *Untitled (Angel)*. Wood. Ht. 85.0 cm. *N96.324.1. Mixnitz, Austria. Mar. 1, '95. Interpol Number: P-1220/96/32

766 *Untitled (Clown)*. Bronze. Ht. 40.0 cm. Wearing a hat. *N96.322.29. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

767 *Untitled (Female Bust)*. Bronze. Ht. 15.0 cm. *N96.322.26. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

768 *Untitled (Reclining Nude)*. Bronze. Ht. 35.0 cm. Young woman with right hand at breast and left hand holding an animal. *N96.322.31. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

769 *Wild Boar*. Bronze. 43.0 x 70.0 cm. *N96.322.23. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

*Byzantine, Century Unknown*

770 *Grave stele*. Marble. 96.0 x 39.0 cm. Inventory no. 3581. *N96.366.2. Karsiyaka, Turkey. Dec. 29, '95. Interpol Number: E-68/5-1996

*Canadian, 20th Century*

771 BLOOM, Shalom. *Walrus*, 1987. Bronze on wooden base. 25.0 x 46.0 x 25.0 cm. Inscribed on flipper: P. or B. S. Bloom, AP 1987. Artist's proof. *N96.341.1. Montreal, Quebec, Canada. Oct. 10, '95. Interpol Number: E-41/4-1996

772 REID, Bill (b. 1920). *Killer Whale*, 1984. Bronze with green patina. Ht. 120.6 cm. Weight 113 kg. *N96.340.1. Ottawa, Ontario, Canada. Oct. 27, '95. Interpol Number: E-43/4-1996

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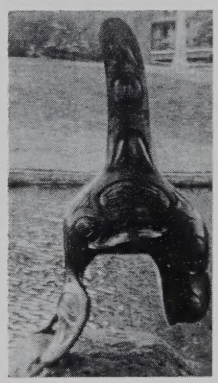
*Czech, 16th Century*

773 *St. Anne with the Virgin as a Child and the Infant Jesus*. Polychromed wood. Ht. 58.0 cm. *N96.361.1. Stritez, Czech Republic. Jan. 29, '96. Interpol Number: E-57/5-1996

*Danish, 20th Century*

774 DIRSKE, Lydia (b. 1948). *Loten 3*, 1996. Ceramic. Ht. 130.0 cm. *N96.377.6. Gees, Denmark. Jun. 6, '96. Interpol Number: 38293



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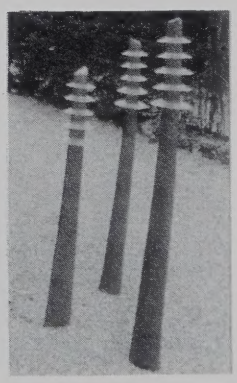

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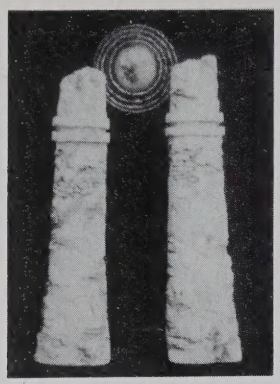

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775 DIRSKE, Lydia (b. 1948). *Doorway of the Sun*, 1995. Ceramic and glass. Ht. 88.0 cm. *N96.377.5. Gees, Denmark. Jun. 6, '96. Interpol Number: 38293

776 HAHN, Ellie. *Female Torso 1995*, 1995. Bronze. Ht. 43.0 cm. Edition no. 2/5. *N96.377.2. Gees, Denmark. Jun. 6, '96. Interpol Number: 38293

777 HAHN, Ellie. *The Laughing Men*, 1994. Bronze. Ht. 45.0 cm. Edition no. 3/5. *N96.377.3. Gees, Denmark. Jun. 6, '96. Interpol Number: 38293

778 HAHN, Ellie. *Male torso 1995*, 1995. Bronze. Ht. 51.0 cm. Edition no. 1/5. *N96.377.1. Gees, Denmark. Jun. 6, '96. Interpol Number: 38293

779 WIJDEVELD, Thijl. *Sitting*, 1993. Bronze. Ht. 45.0 cm. Edition no. 6/8. *N96.377.4. Gees, Denmark. Jun. 6, '96. Interpol Number: 38293

*French, 19th Century*

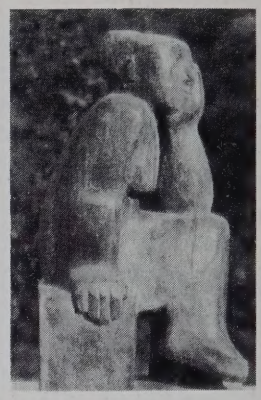
780 BARYE, Antoine Louis (1795-1875). *Untitled (Tiger and Crocodile)*. Bronze. 20.0 x 51.0 cm. *N96.372.1. Amsterdam, The Netherlands. May 14, '96. Interpol Number: 36272

*French, Century Unknown*

781 DE DELED, Jean. *Parrot*. Bronze. 36.0 x 16.0 cm. *N96.322.22. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

*Italian, 17th Century*

782 *Portrait of a Man*. Marble. Ht. 90.0 cm. Nose damaged. Height is for base and portrait. Height of portrait: 71 cm. *N96.365.1. Poggio Imperiale, Italy. Aug. 7, '94. Interpol Number: E-69/5-1996



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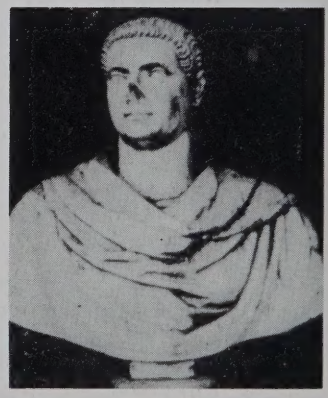

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783 *Portrait of a Man.* Marble. Ht. 128.7 cm. Height is for portrait and base. Height of portrait: 102 cm. *N96.365.3. Poggio Imperiale, Italy. Aug. 7, '94. Interpol Number: E-69/5-1996

*Italian, 20th Century*

784 FIUME, Salvatore (b. 1915). *Holy Family,* 1994. Wax, steel and gold bas relief. 30.0 x 30.0 cm. Edition no. 46/750. *N96.362.1. Castellanza, Italy. Nov. 14, '95. Interpol Number: E-59/5-1996

*Italian, Century Unknown*

785 *Portrait of a Man.* Marble. Ht. 124.0 cm. Height is for base and portrait. Height of portrait: 100 cm. *N96.365.2. Poggio Imperiale, Italy. Aug. 7, '94. Interpol Number: E-69/5-1996

786 *Portrait of a Man as Augustus.* Marble. Ht. 204.5 cm. Various sections restored. Height includes base; height without base: 196 cm. *N96.365.4. Poggio Imperiale, Italy. Aug. 7, '94. Interpol Number: E-69/5-1996

784

785

786

**Clocks, Timepieces, Watches**

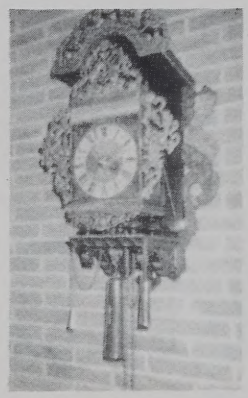
*Dutch, 18th Century*

787 Clock, 1752. Wood and metal. Dated 1752 and initialed "I.S." Painted above the dial in blue and green. Gilded ornamentation. *N96.376.1. Tubbergen, The Netherlands. Jun. 7, '96. Interpol Number: 38259

788 Mystery Clock. Bronze. Ht. 25.0 cm. Elephant with a clock at the end of its trunk. *N96.381.1. 's-Gravenhage, The Netherlands. Jul. 8, '96. Interpol Number: N/A

*Flemish, Century Unknown*

789 Wall clock. Wood. *N96.378.3. Vorden, The Netherlands. Jun. 11, '96. Interpol Number: 40368



787

789

*French, 18th Century*

790 Column clock, 1785. White and black marble with gilding. *N96.351.1. Amsterdam, The Netherlands. Apr. 5, '96. Interpol Number: 36245

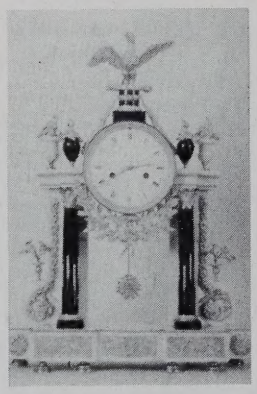
*French, Century Unknown*

791 VOILEAU, Jean. Tall case clock. Walnut. Chimes with four songs. *N96.378.2. Vorden, The Netherlands. Jun. 11, '96. Interpol Number: 40368

**Furniture, Accessories**

*Dutch, Century Unknown*

792 Secretary. Walnut. *N96.347.1. Lochem, The Netherlands. Mar. 15, '96. Interpol Number: 36233



790

791 *(detail)*

*English, 19th Century*

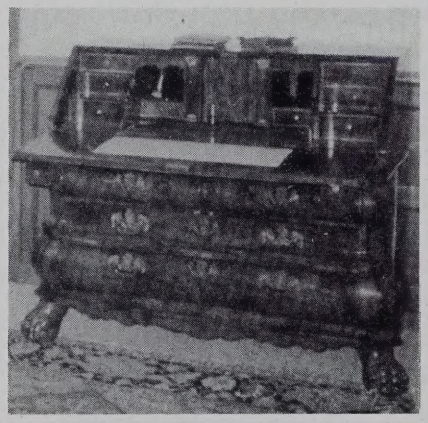
793 Octagonal Library Table. Diam. 60.0 in. *L96.1620.1. London, England. Feb. 26, '96.

**Icons**

*Austrian, Century Unknown*

794 Three Saints. Painting on wood. 48.0 x 37.0 cm. Inscribed between the figures and over them. *N96.322.19. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

795 *Untitled*. Encaustic? on wood. Central figure of female saint with smaller male and female and angel to the right and a half figure of Christ in a cloud above. *N96.322.21. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95



792

793

*Unknown, Century Unknown*

796 *Madonna and Child*. Wood with silver. Frame carved from same wood as the image, which is in low relief. Byzantine style. *N96.322.18. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

**Rugs, Carpets**

*Caucasian, Century Unknown*

797 Shirvan. Wool. 127.0 x 193.0 cm. Red background with two paired medallions in blue and red. *N96.369.15. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

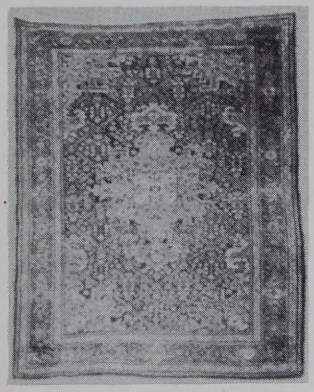
*Persian, 20th Century*

798 Kashan. 1900. Wool. 107.0 x 110.0 cm. Beige background with bouquets of small flowers; central four-point medallion; predominantly blue and red. *N96.369.8. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

797

798

799



801

802

803

*Persian, Century Unknown*

799 Fereghan. Wool. 120.0 x 195.0 cm. Salmon-colored central field with flower and leaf motifs in dark blue and other colors. *N96.369.1. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

800 Fereghan. Wool. 130.0 x 180.0 cm. Bright red central field with a dark blue border. *N96.369.2. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

801 Fereghan. Wool. 134.0 x 194.0 cm. Dark blue central field with light red medallion and rose corners; dark blue border. *N96.369.3. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

802 Fereghan.Wool. 145.0 x 212.0 cm. Salmon-colored background with dark blue patterns and border. *N96.369.4. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

803 Fereghan. Wool. 252.0 x 252.0 cm. Light red background with a dark blue medallion. *N96.369.5. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

804 Fereghan. Wool. Light rose background with a dark blue pattern and reddish border. *N96.369.6. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

805 Isfahan. Silk? 100.0 x 170.0 cm. Beige background with floral, leaf and vine patterns in red and dark blue with a rose band. *N96.369.13. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

806 Kashan. Wool. 130.0 x 200.0 cm. Dark blue background with a red, beige and dark blue medallion. Light damages in some places; dark blue border. *N96.369.10. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

807 Kashan (Agra). Wool. 136.0 x 215.0 cm. Red violet background with a floral pattern in dark blue and three other hues; with a reddish border. *N96.369.11. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

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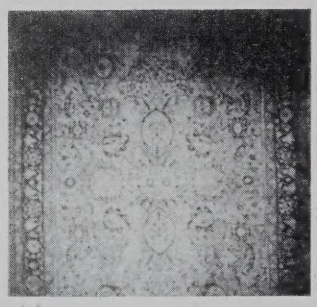

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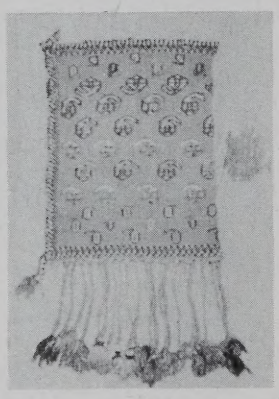

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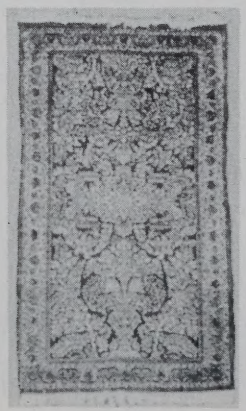


812

808 Kashan. Wool. 85.0 x 130.0 cm. Dark blue field with vase, flower and vine patterns in three light shades of red and a dark blue border. *N96.369.7. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

809 Kashan. Wool. 130.0 x 195.0 cm. Dark blue ground with shades of red and three other colors; dark blue border. *N96.369.9. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

810 Kashan (Agra). Wool. 245.0 x 295.0 cm. Light red ground with floral pattern and medallion in dark blue and other colors; reddish border. *N96.369.12. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

811 Qashqai fragment. Wool. 21.0 x 28.0 cm. Red ground with fringe on one side. *N96.369.16. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

812 Sarouk. Wool. 125.0 x 197.0 cm. Dark blue field with floral patterns, medallion in faded red with a dark blue band. *N96.369.14. Wiesbaden, Germany. Sep. 30, '95. Interpol Number: 40356

813 Tabriz. Wool. 120.0 x 135.0 cm. *N96.379.1. Apeldoorn, The Netherlands. Jun. 18, '96. Interpol Number: 40514

**Silver**

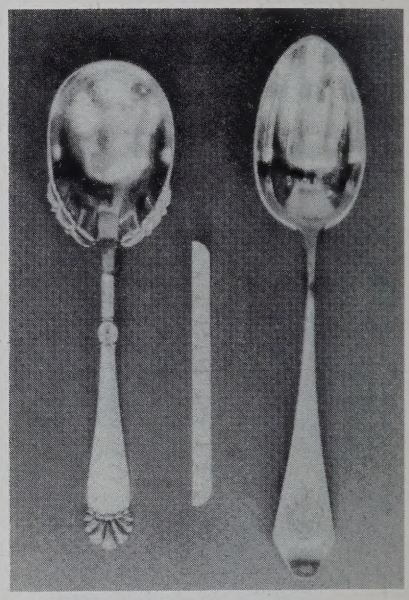
*Dutch, Century Unknown*

814 Silverware. Various knives, forks, and spoons all with different features and marks. Some of the inscriptions include: "Familie Hans Ott 28", "C.B. 29.6.1936" with a crest with wolves or canines in an oval surmounted by a stag and a foliate design, and "O.R.G.M. 800 F". Other marks are illegible. *N96.356.1. Nuth, The Netherlands. Apr. 19, '96. Interpol Number: 36251

*English, 19th Century*

815 MAPPIN. *Prince Albert, Royal Consort*, 1872. Plate, on copper? 61.0 x 20.3 cm. *L96.1512.1. Villers en Arthies, France. Jul. 12, '96.

813



814

815

# Antiquities

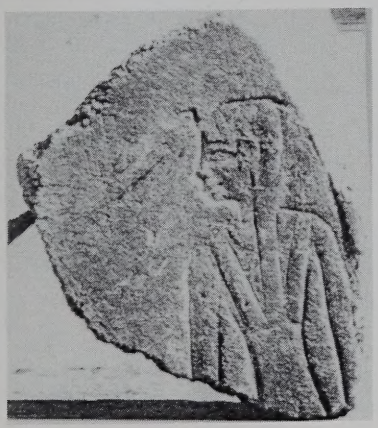
**Sculpture**

*Egyptian, Century Unknown*

816 Fragment. (circa 1100-1200 B.C.) Limestone. 13.0 x 11.0 x 50.0 cm. Pharaonic era. Inventory no. 94 CL 1544. *N96.319.6. Karnak, Luxor, Egypt. Mar. 29, '95. Interpol Number: E-38/4-1996

817 Fragment of a wall relief. (Circa 600-332 B.C.) Diorite. 12.5 x 11.3 x 11.0 cm. Late era. Inventory no. 94 CL 1512. *N96.319.5. Karnak, Luxor, Egypt. Mar. 29, '95. Interpol Number: E-38/4-1996

818 Fragment with hieroglyphics. Red diorite. 9.5 x 11.0 x 3.3 cm. Pharaonic era. Inventory no. 93 CL 2766. *N96.319.2. Karnak, Luxor, Egypt. Mar. 29, '95. Interpol Number: E-38/4-1996



816

817

819 *Kneeling Lion.* (3rd-6th centuries A.D.) Limestone. 19.1 x 15.7 x 43.0 cm. Egyptian Coptic era. Inventory no. 91 CL 187. *N96.319.1. Karnak, Luxor, Egypt. Mar. 29, '95. Interpol Number: E-38/4-1996

820 Relief fragment. (Circa 1400 B.C.) Quartzite. 17.0 x 19.5 x 3.0 cm. Hatshepsut era. Inventory no. 94 CL 1471. *N96.319.4. Karnak, Luxor, Egypt. Mar. 29, '95. Interpol Number: E-38/4-1996

821 Statue fragment. Diorite. 12.0 x 12.5 x 4.0 cm. Pharaonic era. Inventory no. 93 CL 3070. Representing a human foot. *N96.319.3. Karnak, Luxor, Egypt. Mar. 29, '95. Interpol Number: E-38/4-1996

819

820

*Roman, 2nd Century*

822 Statue fragment. Marble. Ht. 97.0 cm. Inventory no. 335. *N96.366.3. Karsiyaka, Turkey. Dec. 29, '95. Interpol Number: E-68/5-1996

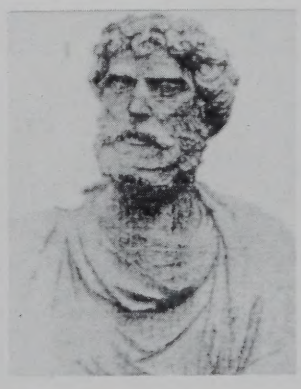
*Roman, Century Unknown*

823 Nine Roman emperor busts. Stone. Life-size portrait busts of nine emperors. Illustration may be Septimius Severus. *N96.359.1. Kouba, Algeria. Feb. 27, '96.

*Roman/Byzantine, Century Unknown*

824 Grave stele. Marble. 86.0 x 45.0 x 9.0 cm. With rectangular shape and bas relief figure framed by an architectural framework with a central florette in the frieze and scallops or palmettes incised on the front corners. Inscription on base: "EXOHNIAST." Inventory no. 159. *N96.366.1. Karsiyaka, Turkey. Dec. 29, '95. Interpol Number: E-68/5-1996

822



823

# Asian Art

### Gold

*Byzantine, 9th Century*

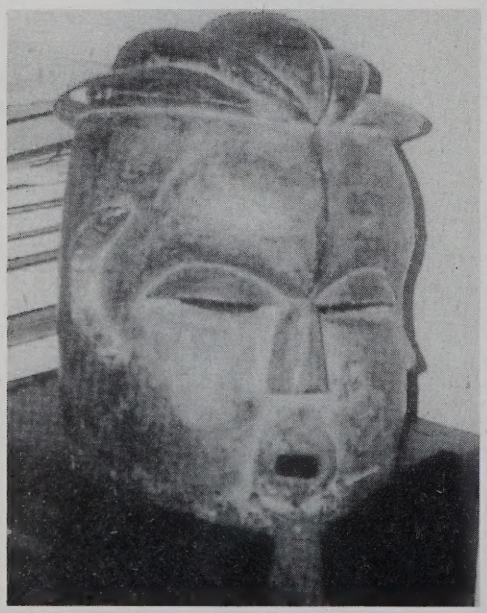
825 Goblet. 20k gold. Ht. 4.7 cm. From the gold treasure of Nagyszentmiklos. Two runes engraved on the bottom. In the shape of a truncated cone. Weight: 70.5 g. N96.368.1. Vienna, Austria. May 25, '95.

# Ethnographic Objects

### Objects of Art

*African, Century Unknown*

826 Mask. Wood. *N96.374.1. Antwerp, Belgium. May 31, '96. Interpol Number: 38260



826

### Sculpture

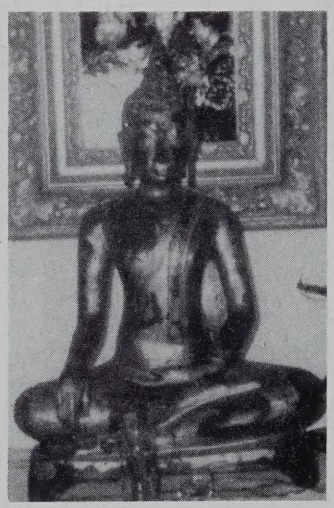
*Thai, Century Unknown*

827 *Seated Buddha.* Gilded bronze. Ht. 70.0 cm. *N96.322.32. Vienna, Austria. Dec. 21, '95. Interpol Number: D 7705/Dt/95

### Ivories

*Asian, Century Unknown*

828 Tobacco box. Ivory. Ht. 25.0 cm. Round with lid and knop as well as three ivory feet. Decoration includes a carriage in a landscape with trees. *N96.373.2. Rotterdam, The Netherlands. May 22, '96. Interpol Number: 38274



827

829 *(back)*

### Clothing, Costumes

*Chinese, 17th Century*

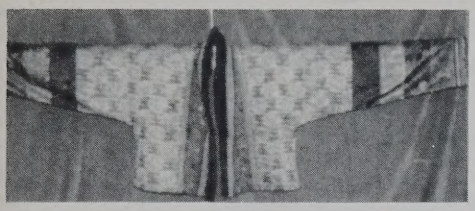
829 Dragon chuba (robe). Silk. Ming dynasty. Blue figured brocade with a design of metallic gold dragons and lanterns, including a large dragon on the back. Possibly made for the lantern festival. *N96.336.8. Toronto, Canada. Jul. 8, '96. *Reward.*

*Tibetan, 17th Century*

830 Chuba. Silk. Made for the Tibetan market. Blue brocade with a design of trailing cloud motifs. *N96.336.4. Toronto, Canada. Jul. 8, '96. *Reward.*

830

831



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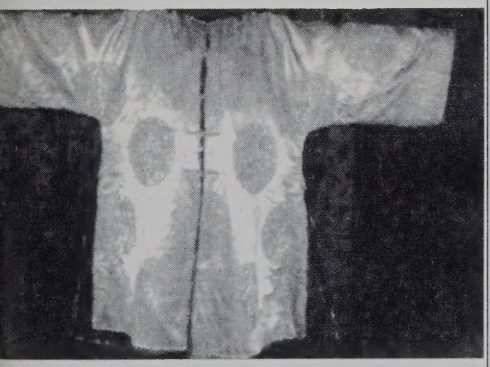
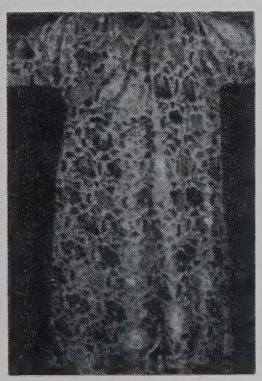


834



835

832 Jacket. Silk. Made for the Tibetan market. Late 18th to early 19th century. Yellow brocade with the sleeves worked in different brocade silk stripes and the front and neck opening also worked with different silk stripes. *N96.336.2. Toronto, Canada. Jul. 8, '96. *Reward.*

833 Chuba. Silk. Possibly late 18th to early 19th century. Brown brocade woven with Lingzhi and multicolor floral motifs. *N96.336.6. Toronto, Canada. Jul. 8, '96. *Reward.*

*Tibetan, 19th Century*

834 Coat. Silk. Late 19th to early 20th century. Bright yellow with a brocade design of medallions; with frog closings. *N96.336.3. Toronto, Canada. Jul. 8, '96. *Reward.*

*Tibetan, 20th Century*

835 Chuba. Silk. Peach brocade woven with a design of blue and peach-colored peonies. *N96.336.9. Toronto, Canada. Jul. 8, '96. *Reward.*

836 Chuba. Silk. Copper brocade woven with a design of Mongolian script and with cloud motifs. *N96.336.7. Toronto, Canada. Jul. 8, '96. *Reward.*

837 Qaofu style robe. Silk and fur. Early 20th century. Pale pink brocade figured with flowers in blue and dark pink or red; fur lining. *N96.336.1. Toronto, Canada. Jul. 8, '96. *Reward.*

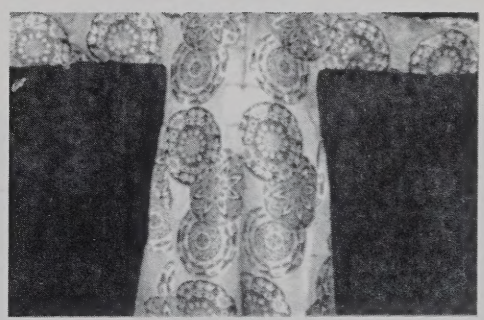
838 Robe. Silk. Bright yellow brocade decorated with large plates. *N96.336.11. Toronto, Canada. Jul. 8, '96. *Reward.*

*Tibetan, Century Unknown*

839 Chuba. Silk. Orange brocade with a woven design of lanterns and phoenixes in blue and orange. *N96.336.5. Toronto, Canada. Jul. 8, '96. *Reward.*

836

837



838

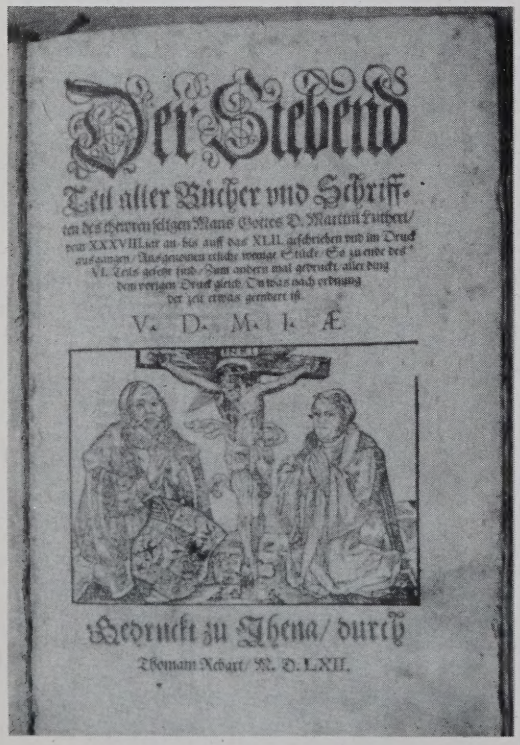
839

# Miscellaneous

**Books, Documents, Manuscripts**

*Austrian, 16th Century*

840 REBART, Thomam. *Commentary on the Protestant Sermons of the Gospels Kommentare bzw. protestantische Predigten zur Hl. Schrift*, 1562. Wood, leather, paper. 32.5 x 22.0 cm. Cover is wood with leather placed over it. The binding has two damaged locks. Inside the back cover is the name "Joergen Manhofer". In German print with Roman numerals. The inscription on the first page reads: "Der sieband. Teil aller Bucher und Schriften des theuren seligen Mans Gottes D. Martini Lutheri vom XXXVIII. jar an bis auff das XLII geschrieben und in Durck ausgangen/Ausgenommen etliche wenige Stucke ." On page 2 and 8 are the names Georg Lercher and Joerg Manscher (or Mauscher) and the years 1832, 1871 to 1874 marked in lead pencil. The book is 450 pages and is completely preserved. 96.325.1. Vordernberg, Austria. Nov. 28, '95. Interpol Number: P-1219/96/32




840

*Czech, 16th Century*

841 MELANTRICH OF AVENTINO, Jiri. Czech Bible, 1570. Paper. Fourth edition, dated 1570 with 637 pages. Inscribed: "Monastery S. Wenceslaj Brauna", on the first page. Inventory no. IB3. *N96.317.1. Broumov, Czech Republic. Oct. 1, '95. Interpol Number: E-29/3-1996

*German, 16th Century*

842 Catholic Sermons, 1588. Wood, leather, paper. 34.5 x 23.0 cm. Cover is wood with leather over it with two strap locks now missing. Print is German script with Roman numerals. In three parts of 339, 591, and 230 pages. The title page is fragmentarily preserved. *N96.325.2. Vordernberg, Austria. Nov. 28, '95. Interpol Number: P-1219/96/32

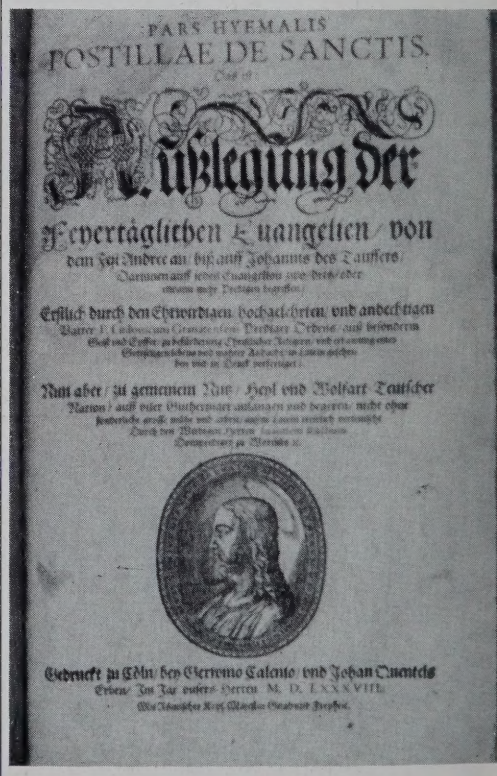
841

# Islamic Art

**Books, Documents, Manuscripts**

*Turkish, 18th Century*

843 SU'URI. *Lisan ul-Ajam*, 1742. Paper and calf leather. 19.0 x 30.5 cm. First volume of a two-volume work. Printed in Constantinople at the beginning of Sa-Ban 1155 (1 October 1742). Folio. The first two numbered leaves with handcolored Unwan and within a gilt border. Bound in modern half-calf, with weak hinges. Volume I is composed of 2 unnumbered leaves followed by 445 numbered leaves. Persian-Turkish dictionary. N96.337.1. Boston, MA. Jul. 4, '96.

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# If You Spot Stolen Art...

Don't hesitate. Call ALR at (212) 391-8791. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of IFARreports, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

ALR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

# Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 70,000 stolen items..

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 391-8791 to initiate a search.

IFAR's magazine, IFARreports, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $500. IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Constance Lowenthal at (212) 391-6234 should you have inquiries or need information about this service, or wish to support IFAR's efforts.

# INVITATION TO JOIN IFAR

**SUBSCRIBER** **$65**

Subscriber: One-year subscription to *IFARreports*, notice of events. Overseas subscribers add $20 for mailing costs.

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